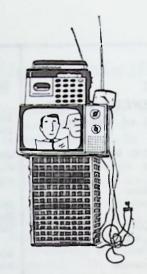


John Baxter and Peggy Rubin hosted three performances of the Oregon Shakespearean Festival live from the outdoor Elizibethan theatre in Ashland. More than 30 public radio stations across the country carried the broadcasts which were funded in part by a grant form Pacific Northwest Bell.

KSOR GUIDE to the arts August 1981

The KSOR Guide is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520 with funds from subscribers, advertisers and grants. Display advertising space is sold by the Guild to defray the expense of publication and may be purchased by contacting Gina Ing.



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KSOR, Incested at Southern Oregon State College in Ashland, is a member of NPR, (National Public Radio), CPB (Corporation for Public Broadcasting), and CPRO (Consortium for Public Radio in Oregon). KSOR broadcasts on a frequency of 90.1 FM Dalby encoded stereo. Listeners in Grants Pass receive KSOR via translator on 91.3 FM; in Cave Junction, Kerby and Selms on 91.9 FM; in Canyonville, Riddle and Tri-City on 91.9 FM; in Sutherlin, Glide and northern Douglas County on 89.3 FM; in Roseburg on 90.1 FM; and in the Dead Indian Road, Emigrant Lake area on 88.5 FM. We welcome your comments on our programs and invite you to write or call us at (503) 482-6300.

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A Closer Look at the Media Revolution

I remember when Marshall McLuan was "discovered" in the popular press during the 1960's. His prounouncements stimulated a good deal of discussion by economists, sociologists, political scientists and media critics about the coming revolution in mass communications media in our society. By 1970 we were to become a wired nation. Television would be superseded, media consumption patterns wholly revolutionized and life would on in a much different fashion.

We are still waiting for a good deal of that to occur. But once again, thanks to technological advance, we are being told that radio and television as we have come to know them are slated for major changes in the near future. Satellite technology is supposed to replace networking in television. And radio on the local level may be wholly superseded. Of course, the cable industry remains committed to the concept that everyone's home will be wired to a multiplicity of paid TV services in the near future.

It has become common to question the role of public broadcasting in the emerging media mix with the future. No one knows the answers to these questions. But if our experience with the media revolution of the 60's is

any indication, don't sell the present system down the road yet.

Most of the comments being offered about the media of the future and public broadcasting's relationship to it, stem from the experience of media consumers in the nation's largest markets. Those areas are most easily cabled and also provide the highest profit to suppliers of new media services. In those areas it will be possible to supersede many of the cultural offerings of public radio and television with pay services and successfully generate a rate of return which justifies the service. I am tempted to believe that in many of the nation's less populous areas such changes will be extremely slow in coming.

It is true that the major markets have been essential to public broadcasting. That's where the people are and that's where the largest dollar contributions to the public broadcasting system have been found. It also is true that large numbers of Americans don't live in the top 25 markets and will continue to depend upon present media suppliers for many of the program services that could not economically be supplied in their area.

Technology has captured the imagination of media critics. Satellites, it has been suggested, will provide those services to even small areas at moderate costs. But will they? One of the things that hasn't been much discussed is the "rain scatter effect." Very simply, when you have heavily or moderately overcast conditions with heavy showers, or a continuous light rain condition, picture quality degrades seriously. Now, can you think of a part of the country with weather conditions like that for many months of the year? Would you pay for a pay-television service delivered by satellite, that suffered those impairments to that extent in our rainy northwest? Undoubtedly, those problems will ultimately be resolved, although at this point, engineers have no solution to the rain scatter problem. I raise the point simply to suggest that there are many hidden dimensions to the technological revolution and many impediments to providing the services that have been forecast in the popular press.

I don't mean to completely dismiss the likelihood of substantial change in the future. But I also don't believe these changes are right around the

corner. Suggestions that public broadcating should and will be superseded by commercial services made possible by the new distribution technologies assume too much too soon, Change will occur. We still have another decade with many of our present systems substantially unchanged. It must also be remembered that changes in distribution technology don't generate programming.

We could have the capability of receiving one hundred channels on our television, but our society has not yet developed sufficient talent to program one hundred channels of television excellently (or even moderately well!). And people will pay only for service which is both needed and well-

produced.

As the critics gaze into their crystal balls, it is important that they realize much of the change which has been forecast will focus on the major population centers. We shouldn't ignore the media needs of the total community, including population outside the major areas. The media revolution is really a technological change in distribution capability rather than an improvement in actual programming available.

A lot of R&D remains to be done on the question of what of value there is to distribute through these systems and how will they be financed. Lastly, all of these distribution alternatives focus around centrally programmed and distributed national services. There will always be a role for a locally-produced service. Our political and geographic heritage has made local components in our total media mix an ongoing reality. I can't believe that some metal in the sky will change that.

Ronald Kramer Director of Broadcast Activities

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Have you or your business considered advertising in the KSOR GUIDE to the arts? The GUIDE is a unique advertising vehicle:

Select Audience—the **GUIDE** is mailed monthly to more than 2,400 listeners and supporters of **KSOR**

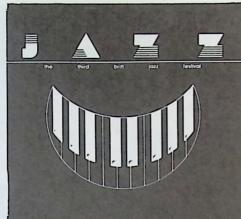
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thursday, august 27 7 30 pm george shearing betty carter

friday, august 28 7 30 pm ralph towner and john abercrombie glen moore and danny smith

saturday, august 29 7 30 pm kenny burrell and the la allstars present - a tribute to duke ellington

> **tickets:** 3 days \$25 00 per night \$9 50

box 1124 - medford, or phone - 773-6077



Join the festivities at the 1981 Peter Britt Gardens Music and Arts Festival!

August 7-22, 1981 John Trudeau Music Director

Featured artists for our 19th season include pianist Paul Schenly; Charmian Gadd, the celebrated Australian violinist; virtuoso violist Marcus Thompson and more. We've even scheduled a Kazoophony!

Plan to spend some enchanted evenings in our garden. Contact us for a brochure and ticket information.

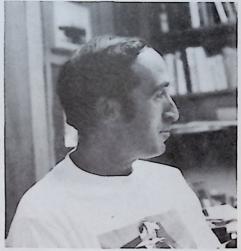
Early Ticket Purchase Advised

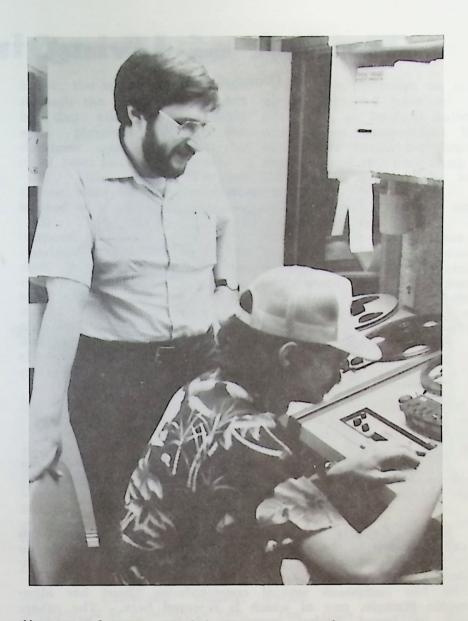
Peter Britt Music Festival, Box 1124, Medford, Oregon 97501 (503) 773-6077.



Live: The Oregon Shakespearean Festival







"...made possible in part by a grant from Pacific Northwest Bell

KSOR broadcast live three performances by The Oregon Shakespearean Festival this summer. On the facing page David Maltby engineers and Shirley Long directs hosts Peggy Rubin and John Baxter. Lower left: Peggy and John set the stage for the performance of Twelfth Night. Lower right: Shakespeare Quiz host Alan Dessen. Above Director/Producer Ron Kramer and Producer Howard LaMere prepare a taped interview that was part of the pre-curtain show. Live: The Oregon Shakespearean Festival was made possible in part by a grant from Pacific Northwest Bell.

The Art of Living in

by Diana Coogle



Diana Coogle has lived with her son in a one-room cabin located in the Applegate for four years. She grew up in Georgia and holds a B.A. in English Literature from Vanderbilt University and an M.A. from Cambridge University. She has composed several commentaries about her alternative lifestyle, one of which is featured here. The others will be heard Friday mornings during Ante Meridian beginning August 7.

A small, one-room, inaccessible-by-vehicle cottage on the side of a mountain houses myself and my eight-year-old son. Thus it is that I discovered the art of one-room-cabin living. For convenience, I have reduced the

art to rules, hoping not to belittle the art by giving order to it and, incidentally, to the house as well.

These are the rules: (1)
Build with a high ceiling and
lots of windows; this prevents
winter oppression. In my

a One-Room Cabin

house, the winter light pouring through the southern skylights by day and the cold-night stars piercing through the darkness into the loft by night keep us light at heart.

(2) Think small. For instance, want to play the violin

instead of a piano.

(3) Think collapsible, dual triple even purpose. quadruple purpose. My typing desk is my kitchen counter, my sewing machine is a table top; bring in the tub and a becomes room living bathroom; serve dinner there and the same room is a kit-A bed on chen-dining room. pulleys uses even air space.

(4) Don't go on any buying sprees. I am by nature a penny-pincher (Frugal Coogle, they used to call me) and that helps, but used book stores are my Achilles' heel. I am a used-book junkie and I can't seem to kick the habit, even though books pour out of their shelves and spill down ladder and over the like water machine sewing

over the rapids.

(5) Everything must have a use. Examined closely, however, it is a nebulous rule, for what determines the usefulness of an item? The painted mandala and the silk irises--are they to be thrown out to make way for pots and pans? No! No! I shriek. Feed my soul as well as my body; beauty for beauty's sake is sake enough to keep it.

(6) Live outdoors as much as possible. I have an outdoor sink, an outdoor bathtub, an outdoor summertime bed, an outdoor firepit for summer cooking, and my pots hang on the outside wall at the back door.

(7) I don't have too many visitors at one time. My house shivers and shakes to be filled with boisterous people; space is at a premium with more than three people here so that we must either whisper our conversation else open the window in order not to deafen one another.

(8) Have superfluity of nothing. Where one will do,

don't have two.

(9) Put everything away as soon as you are finished with it. Dishes, toys, and coats and hats play havoc with this rule. Be firm.

(10) One thing at a time. My son cannot play his violin while I type; our rhythms do not jive. Taking turns becomes the easiest way. I used the house for sewing this morning; this afternoon you may have it for your cars and trucks.

Ten rules. Ten simple rules, and living becomes an art, the art of one-room cabin living. The essence of that art is the manipulation of time and space and human relationships within the walls of that one-room cabin in the mountains.

Britt Hosts 19th Season





Pianist Paul Schenley (left), and Violinist Marcus Thompson (right) will be featured performers during this year's Peter Britt Music Festival, August 7 through 22 in Jacksonville. Several concerts are planned to celebrate the 100th anniversary of the birth of Ernest Bloch. Also scheduled are special performances of Mozart's Requiem Mass, featuring the Rogue Valley Chorale. For More information, contactd Britt, Box 1124, medford, OR 97501. tel. (503) 779-0847.

Planist Paul Schenley, winner of the prestigious Avery Fisher Prize, will open the 19th season of the Britt Music Festival Friday, August 7 at 8:30 pm, with a performance of the Saint Saens' Piano Concerto No. 2 in G, Op. 22. Schenley, who has appeared with the New York, Chicago and Utah Symphonies among others, leads a stellar array of guest artists for the August 7-22, 1981 outdoor music festival in historic Jacksonville, Oregon.

Another new face to Britt is Marcus Thompson, a violist who has been praised by the Minneapolis Star as an exceptionally articulate performer of both romantic and contemporary works. Charmain Gadd, the

Australian violinist who performed with Britt in 1979 will return to perform Beethoven's Concerto for violin in D, Op. 61.

John Trudeau, artisitic director and conductor of the Britt Music Festival announced a season of uncommon diversity. Several concerts are planned to celebrate the 100th aniversary of the birth of Ernest Bloch. scheduled are special performances of the Mozart Requiem, K 626 featuring Valley the Roque Chorale Alyce and Bruce soloists Rogers Browne, recitals by all Guest artists, two morning family concerts and an unusual evening of symphonic nonsense featuring the Kazoophony.

Festival to Perform Mozart Requiem by Lynn DeMont

The Britt Festival Orchestra will perform Mozart's Requiem K.626, August 9, 16 and 17 at the Peter Britt Music Festival in Jacksonville. The Britt Festival Orchestra, under the direction of John Trudeau, will be joined by the Rogue Valley Chorale, conducted by Lynn Sjolund. Lynne DeMont wrote the following historical perspective of Mozart's final years and his personal challenge to compose the Requiem Mass.

To Wolfgang Amadeus Mozart, he was "the Messenger," the mysterious "man in grey" who came to symbolize death to the ailing composer.

Vienna. July, 1791. Messenger" brought to Mozart an anonymous commission Requiem Mass. At this time in musical history, it was not uncommon for a wealthy amateur to commssion a work anonymously and later pass it off as his own. Even Beethoven had, that year in Bonn, "ghosted" for a wealthy nobleman by composing the Ritterballett.

What made this particular anonymous commission fateful for Mozart was the composer's failing Never robust and now vears old, Mozart was plagued headaches. toothaches. weakness. fatigue and the mental misery of his acute financial difficulties.

"The Messenger" offered Mozart a large sum of money to compose **The Requiem**—a sum welcome to a man hard-pressed by creditors. When Mozart accepted the commission, did he know, somewhere inside himself, that he would not live to finish the work?

In the summer of 1791, Mozart's worktable was a busy place. Earlier that year, he had begun composing the music for The Magic Flute, a fairy-tale opera in two acts. For court balls, he composed several sets of dances--little more than pot-boilers for the composer of The Marriage of Figuro and Don Giovanni. Several minor works occupied including the motet. Ave in a Corpus, composed single afternoon for a friend and

choirmaster in the Viennese suburb of Baden. If he worked on **The Requiem** at all, it was only in sporadic moments.

August. Mozart was commissioned to compose an opera in Prague for the coronation of the Emperor Leopold II. On the morning of his departure for Prague. Messenger" appeared. Where was Mozart going? Had he completed The Requiem? No? When would it be finished?

As Arthur Hutchings writes in Mozart: The Man, the Musician, the effect of "the Messenger's" sudden appearance became for Mozart, "awe-inspiring." He promised to complete the work as soon as possible

Mozart's stay in Prague was unsuccessful. His opera, La Clemenza di Tito, was poorly received. As a later biographer described, Mozart was ill and constantly taking medicine. He wept when he said good-bye to old friends before returning to Vienna.

During the final preparation for the opening of The Magic Flute on September 30, 1791, Mozart answered letter from his former librettis. Da Ponte was Lorenzo da Ponte. traveling to London and Mozart to accompany him. Hutchings writes that the following letter, though unauthenticated, is generally believed to have been written by Mozart:

I should like to take your advice but how can I? My head is in a whirl. Only with difficulty can I think at all, and I cannot free my thoughts from the image of "the messenger." I constantly see him before me; he pleads, urges, and im-

patiently demands work from me. I go on because composition is less tiring than doing nothing... I can tell from my present condition that my hour is striking. I am on the point of death... Before me lies my swan song. I must not leave it unfinished.

With The Magic flute in full production, Mozart resumed work on The Requiem. In early October his health worsened. When his wife, Constanza, took him to the park to cheer him, Mozart confessed his fear that someone, a rival perhaps, had poisoned him. The remark touched off a series of rumors that still persist in Mozart legends. Reputable scholars, however generally attribute Mozart's death to kidney failure.

By late November, Mozart was bedridden. With the help of his young student, Franz Xaver Sussmayr, worked on The Requiemdictating the music when he became too weak to hold a pen. On December 4, group of friends a gathered at his bedside to sing the finished parts of The Requiem, Mozart himself singing the alto. About halfway through the music, he burst into tears and could not continue. Early the next morning, December 5, Mozart died, leaving The Requiem unfinished.

desparate need of Mozart's widow asked several musical acquaintances to complete the work. Finally the task fell to voung Sussmayr who worked from sketches When "the and deathbed instruction. Messenger" returned in early 1792, The Requiem was finished.

Who was "The Messenger?"

His name was Anton Leutgeb, an employee of Count Walsegg-Stuppach, a wealthy Viennese music lover and would-be composer. When the count's wife died, her husband wished to honor her with a Requiem Mass. He sent Leutgeb to Mozart with the anonymous commission.

After its first performance on the count's estate, the identity of the "ghost" composer quickly became known. More difficult to establish, however, was how much of the work was Mozart and how much was Sussmayr. Scholars are still debating the question.

Program Underwriters

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Rare Earth
37 North Main, Ashland
410 East Main, Medford
211 S.W. G, Grants Pass
Jazz Album Preview

Golden Mean Bookstore 42 East Main, Ashland Music Hall Debut

Bloomsbury Books
505 Siskiyou Blvd., Ashland
A Hitch-Hiker's Guide to the

Medford Steel and Medford Blow Pipe 1109 Court, Medford Folk Festival USA

Coleman Electronics K Mart Plaza, Medford Music Hall Debut

Mediord Steel & Mediord Blow Pipe and the Douglas County Labor Council join other Oregon business and associations to bring KSOR listeners news of the Oregon Legislature on "Capital Report." Pacific Northwest Bell Live: The Oregon Shakespearean Festival

Attle Chelmens
The Milwaukee symphony

Exxon
New York Philharmonic

Mobil National Town Meeting

Cargill incorporated
A Prairie Home Companion

For information about underwriting call Gina Ing at (503) 482-6302. In 1809, the Mozart Requiem was performed at the Vienna funeral of Franz Josef Haydn, Mozart's friend and contemporary. Both men, so close in their lifetimes, would have approved.

For Mozart, it must have been torture to leave **The Requiem** unfinished. Hutchings writes. "We should be foolish to deny the misery he suffered... Yet few have known the supreme pleasure of powerful artistic creation right to their last days.

When the knowledge that he must die soon made him aware that his dreams could not come true, he could still make them realities, with undimmed brilliance, in his compositions.

Shearing, Carter to Highlight Third Britt Jazz Festival



Jazz vocalist Betty Carter and her trio will lead off the Third Annual Britt Jazz Festival Aug 27-29 in Jacksonville.

For three evenings in late August the nineteenth century Gold Rush town of Jacksonville, Oregon will host a stellar array of jazz musicians in what is fast becoming one of the West's premiere jazz festivals. Founded in 1979 as adjunct to the popular Peter Britt Music Festival, the Britt Jazz Festival has now become an integral part of the summer cultural activities in Oregon.

The Festival begins Thursday, August 27, with a performance of by pianist George Shearing. Shearing is internationally known for his lush and swinging keyboard style. Brian Torff, Shearing's accompanist for many years will share the stage. Jazz vocalist Betty Carter and her trio will open the concert. who got her start working with Lionel Hampton when she was known as has been "Bebop" Carter, called "The World's Greatest Jazz Singer" by Downbeat. The Village Voice. Stone and Guitarists Ralph Towner and John Abercrombie will headline the concert on Friday, August 28th. guitarist with the seminal folk-lazzfusion group Oregon, and Abercrombie, leader of the highly acclaimed John Abercrombie Quartet, have each recorded numerous albums on Germany's ECM label. Joining Towner and Abercrombie are the duo of Glen Moore and Danny Smith. Moore, like Towner, a member of Oregon, and violinist Smith present what would best be described as "Chamber Jazz."

Kenny Burrell, the favorite guitarist of jazz greats like Duke Ellington, Count Basie and Billie Holiday, has assembled an all-star lineup of musicians to present a "Tribute to Duke Ellington" on Saturday, August 29. Burrell's group, the L.A. Heritage All-stars, include trombonist George "Buster" Cooper, a former Ellington slideman; trumpeter Bobby Bryant; woodwinds virtuoso Bill Green; planist Gildo Mahones; bassist Ray Brown; drummer Earl Palmer and vocalist Ernie Andrews.

Siskiyou Radio Writing Contest

by Gwen Stone

SOUND: DOOR OPENS.

VOICE: Excuse me...I'm looking for

a guy named Bob Marshall.

2nd VOICE: You'll find him there in the office.

SOUND: KNOCK ON DOOR

MARSH: (muffled) Come in.

SOUND: DOOR OPENS

MARSH: What can I do for you?

VOICE: Is this where we deliver the scripts for the radio contest?

MARSH: Right.

SOUND: TELEPHONE BELL

MARSH: Excuse me. Yreka Community Theatre, Bob Marshall speaking.

"Dramatic writing for radio is an almost lost art," says Gwen Stone. "An art which is seeing a revival as both public radio and the big networks turn back the clock to give us new versions of what was once our only source of drama in the home."

Stone is a member for the Siskiyou County Arts Commission, and is chairman of the Commission's radio writing contest. The winning script will be produced and broadcast on KSOR, as well as KSYC in Yreka, and KWSD in Mt. Shasta City.

The Siskiyou Arts Commission, funded by the California Arts Council, is using some of its seed money to offer prizes for the radio contest. The first winner will receive \$100 in addition to production of the play. Two runners up will each receive \$50, with the possibility of production. Scripts will be judged by Gerald Murphy of Yreka, author of "The State of Jefferson", which was produced last season by the Siskiyou

Performing Arts Center; Karl Barron, critic, director, actor and author of "Play Us That Richard", about Shakespeare, also produced by SPAC; and leading actress Phyllis Courtney of the Oregon Shakespearean Festival.

Stone points out that the script beginning this article is an example of what is needed in radio drama-a blend of dialogue and sound effects which create a picture in our mind. "If you listen to the old radio scripts-like the ones Howard LaMere plays, you realize how much we were required to use our imagination-to make pictures from sound. And you realize that TV doesn't do this. doesn't make you think at all to achieve an end result. You simply sit, drink your beer and stagnate, unless the particular TV show has enough guts to wake you up. We're trying to show that radio is a twoway street, giving the listener a chance to participate.

Limitations on the contest are:

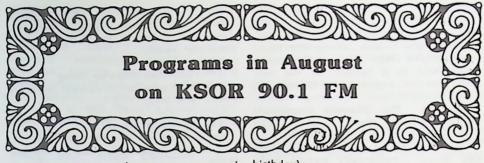
1) 25 minutes, which allows introductions, etc., and keeps the entire script within 30 minutes.

2. Good taste. Subject matter which deemed objectionable by the Commission will not be accepted. This does not mean a Pollyanna attitude, says Stone, but exactly what the requirement states—"good taste."

3) Deadline for script submission is August 31, midnight. Scripts must be delivered to Bob Marshall by then, or postmarked no later than that time.
4) Scripts should be typed, and accompanied by a stamped-self-addressed envelope, for return of manuscripts.

This is the second contest sponsered by the Siskiyou Arts Commission. Six months ago, they introduced and printed an Artists' Directory with the added incentive of having prize-winning works of art in-

cluded in the Directory.



(* by a name indicates a composer's birthday)

SUNDAY SUNDAY

7 am Ante Moridian

Your companion in the early morning!

A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from "Morning Edition."

10 am Saint Paul Sunday Morning

The Saint Paul Chamber Orchestra and an outstanding roster of guest artists are featured in this new series of 90-minute programs exploring the unique world of chamber music. Freatured are lively conversations with guest and series host and conductor Bill McGlaughlin.

Aug 2 Members of the Saint Paul Chamber Orchestra join the Dale Warland Singers in an all-J.S. Bach program. Included are Suite No. 3 in D Major, Brandenburg Concerto No. 4, and "Christ lag in Todesbanden," Cantata No. 4.

Aug 9 Members of the Saint Paul Chamber Orchestra with Dennis Russell Davies at the piano and tenor Charles Holland perform works by Percy Grainger Virgil Thomson Bela Bartok Ralph Vaughn Williams; as well a group of Traditional Negro Spirituals.

Aug 16 Works by George Frideric Handel, Antonio Vivaldi, Elliott Carter, Johann Sebastian Bach, and Wolfgang Amadeus Mozart are performed by members of the Saint Paul Chamber Orchestra.

Aug 23 A performance by the Saint Paul Chamber Orchestra Wind Quintet includes Seventeen Variations by Jean Demase Serenade by Bruck; Tchaikovsyky's Three Dances for Woodwind Quintet; and works by Samuel Barber and Jan Pieterszoon Sweelinck.

Aug 30 Violinist Pinchas Zukerman and pianist Marc Neikrug perform Mozart's Violin Sonata in F Major, K. 377, Schubert's Violin Sonatina in G Minor, Op. 137 and Brahms's Violin Sonata No. 2 in A Major, Op. 100.

12 n Folk Festival USA

A variety of traditional, ethnic and contemporary folk music. Steve Rathe hosts. LOCAL PRESENTATION MADE POSSIBLE BY A GRANT FROM MEDFORD STEEL AND MEDFORD BLOW PIPE.

Aug 2
Pipestem Folk Festival -- Highlights from the 1978 annual festival of traditional music at Don West's Applachian South Folklife Center in Includes pieces by Hedy West, Don West, Ira Mullins, Gene Wright, and others.

(Editor's note: We try to keep the program listings as accurate as possible. However, last minute changes do occur, and therefore listings are subject to change. If you have questions about the program schedule, call KSOR at (503) 482-6300.)

Aug 9 The Bread and Roses Festival of Music (Part Two -- Rob Williamson, Terry Garthwaite, The persuasions, and Rosalie Sorrels are heard in highlights from the 1978 concert series held as a benefit for the non-profit service organization "Bread and Roses."

Aug 16 The Georgia Grassroots
Music Festival (Part Two) -- The
traditional music of Georgia is featured
in this program of barrelhouse, ballads
and blues. Performers include Betty
Smith, Piano Red, Uncle John Patterson, the Gerogia Mountain Boys, and
Gord Tanner and His Junior Skillet
Lickers.

Aug 23 The Balkan Music Camp - Musicians, folklorists, singers, and dancers gather in the tranquil setting of Jackson State Forest in Northern California to share their knowledge of Balkan Music Camp combines the sounds of this seldom-heard folk tradition with a portrait of the learning experience.

Aug 30 The New Harmony Festival of Traditional Music -- A Three-day festival celebrating American folk song, dance, and instrumental



music of the Ohio River Valley region.
Performers include Flying Cloud, Indiana Rain Crows, Pigmeat Jarrett, and the Boyer Family.

2 pm American Popular Song

Repeat of program broadcast previous Friday at 4 p.m.

3 pm Big Band Stand

An overview of the big band era, as well as the music which led to the big bands.

4 pm Siskiyou Music Hall

Classical music from the Renaissance to the Contemporary.

Aug 2 DVORAK: Violin Sonata in F, Op. 57

Aug 9 STRAUSS: Festival Prelude for Organ and Orchestra, Op. 61

Aug 16 FAURE: Pelleas et Melisande Suite

Aug 23 J.S. BACH: Concerto in A minor for Flute and Strings

Aug 30 LASALA: Peomas Nortenos

6:30 pm All Things Considered
Weekend version of the daily newsmagazine

7:30 pm Milwaukee Symphony

In his firsat season as Music Director, Lukas Foss leads the Milwaukee Symphony in a season of broadcasts from the Orchestra's home in Uihlein Hall of the Milwaukee Performing Arts Center. Broadcasts are made possible by Allis-Chalmers.

Aug 2 Guest Conductor Sir Charles
Mackerras welcomes soloists Janice
Myerson (mezzo-soprano), Jeffery
Dooley (contertenor), Frank Little
(tenor), Richard Johnson (bass), and
the Wisconsin Conservatory Symphony
Chorus (Margaret Hawkins, director) in
a performance of Handel's Oratio,
"Belshazzar."

Aug 9 Resident Conductor James
Paul leads the Milwaukee Symphony
Orchestra in a performance that includes: Schubert's Overture and Incidental Music to "Rosamunde"; and
Bruckner's Symphony No. 8 in C Minor.

Aug 16 Guest Conductor Alexander Schneider welcomes pianists Richard and John Conti-Guglia in a performance that includes: Hadyn's Symphony no. 94 in G "Surprise"; Bizet's "L'Arlesienne" Suite No. 1 and Mozart's Two-Piano Concerto No. 10 in E-Flat, K. 365 and Six German Dances, K. 571.

Aug 23 Guest Conductor Margaret Hawkins welcomes soloist Juliana Markova (paino) and the Wisconsin Conservatory Chorus in a performance that includes: Mozart's Symphony No. 31 in D, K. 297 "Paris"--Shostakovitch's Piano Concerto No. 2 in F,Op.101; and Beethoven's Mass in C, Op. 86.

Aug 30 Guest Conductor David Zinman welcomes soloist Youri Egorov (paino) in a performance that includes: Barber's First Essay for Orchestra, Op. 12; Beethoven's Piano Concerto No. 3 in D Minor, Op. 37; and Stravinsky's "Petrouchka" (Complete Ballet).

9:30 pm Jazz Rovisited

Remember the first thirty years of recorded jazz with Hazen Schumacher.

10 pm Weekond Jazz

Everything--swing, straight-ahead, free bebop--you name it!

10 pm Aug 9 Special Encore Performance 1980 Montoroy Jazz Festival "Accent on Youth" features the California High School All-Star Big Band, Lionel Hampton, Richie Cole, Helen Humes, and the Louie Bellson Big Band.

2 am Sign-Off

MONDAY MONDAY MONDAY

6 am Morning Edition Just like All Things Considered, only more. A lively blend of news, features and commentary that gets you up and gets you informed.

7 am Anto Moridian

Your weekday host is Howard LaMere.

9:45 am European Profiles

10 am-2 pm First Concert

Aug 3 POULENC: Sept Chansons
Aug 10 BARTOK: For Children, Vol.
1

Aug 17 PUNTO: Horn Concerto No. 10 in F

Aug 24 MOUSSORGSKY: Pictures at an Exhibition (Ravel)

Aug 31 BEETHOVEN: Sonata No.3 in A for Cello and Piano, Op. 69

10 am Aug 31 Spocial--Santa Fe Chamber Music Festival KSOR broadcasts a concert perfromance from the Santa Fe Chamber Music Festival's New York Residency at Lincoln Center's Alic e Tully Hall. This performance includes: Beethoven's Piano Trio in D Major, Op. 70, No. 1 "Ghost"; Schoenberg's Trio for Violin, Viola and Cello, Op.45; and Mendelssohn's Octet in E-Flat Major, Op. 20 for strings.

12 n KSOR News

Featuring "In the Public Interest,"
"Calendar of the Arts," "Air Quality
Report" and "Oregon State Capitol
Report."

Oregon Capital Report. Participating stations include: KSOR, Ashland: KLCC and KWAX, Eugene: KPBS and KBOO, Portland; KTEC, Klamath Falls: KRBM, Pendleton: KEOL, LaGrande: KEPO. Eagle Point: KBVR, corvallis, and KSLC, McMinnville. Underwriters include: Oregon Education Association: Eugene, Education Association: Hoedads: Lane County Building Trades: Lane County Labor Council, AFL-CIO: Northwest Forestry Workers Association: Oregon AFL-CIO: Oregon Federation of Teachers: Oregon state Employees Association: Mediord Steel & Medford Blow Pipe.

2 pm Concert Guitar

A series of full-length guitar concerts hosted by Larry Snitzler. The "Great" guitarists as well as young guitarists of promise are featured.

Aug 3 John Johns and Jeff Ray, a young guitar duo from Nashville, Tennessee, perform works by British and Spanish composers. Johns also performs alone in works by Bach and Mendelssohn.

Aug 10 Brilliant Brazilian guitarist Carlos Barbosa-Lima demonstrates his affinity for South American music, performing by Ginestera Mignone, Villa Lobos, and Manuel Pounce.

Aug 17 The award-winning young American guitarist Sharon Isbin performs a program of some of the most dynamic and attractive music ever written for the guitar, including works by Benjamin Britten, Bach, Paganini, Grandados, and Brouwer.

Aug 24 A concert guitarist, lutenist, and lyric tenor of operatic proportions, David Perry performs a program in the tradition of the

medieval troubadours. Perry explores music from three repertoires, including works by Dowland, Walton, and Pulitzer Prize-winngin composer Dominick Argento.

Aug 31 The great Cuban guitarist Leo Brouwer is heard in the world premiere performance of the Canadian composer John Weinzweig's "Contrasts 1976." He also presents Henze's "Memories of 'El Cimarron,' " inspired by a Cuban poem featuring the guitar's entire repertory of sound effects. Brouwer's concert concludes with two rags by Scott Joplin.

4 pm Chatterbox

Stories, poestry, songs and drama for children and adults. Director/producer: David Maltby, The Chatterbox Gang includes John Sain, Elizabeth Reueben, Dennis Dudley, Traci Batchelder, and Dawn and Katie Bongoboomer.

4:30 pm Options in Education

5 pm All Things Considered

Susan Stamberg and Sanford Ungar co-host this award-winning program.

6:30 Siskiyou Music Haii

Aug 3 LALO: Symphonie Espagnole

Aug 10 J.S. BACH Concerto in A Minor for 4 Harpsichords, BMV1065 Aug 17 SIBELIUS: Symphony No. 2 in D

Aug 24 MOZART: TrioNo. 4 for Piano, Violin and Cello, K. 502
Aug 31 MAHLER: Symphony No.8 in E-flat Major

7:30 Aug 31 Spocial--Santa Fo Chamber Music Fostival This performance includes: Mozart's Quintet for Clarinet and Strings in A Major, K. 581; Harbison's Mottetti di Montale; and Dvorak's Piano Quintet in A Major, Op. 81.

9 pm Earplay Weekday Theatre

A new weekly series of half-hour dramatic presentations from Earplay, NPR's award-winning drams series.

Aug 3 "Fire in the Hole" by Tim O'Brien (Part One) -- Lt. Martin orders his squad to search an ominous and uninviting tunnel. Having already lost a comrade in a similar operation, the men refuse his direct order. Bound by their survival instincts, however, the men are impelled by circumstances towards an inevitable crisis of conscience.



Aug. 10 "Microcosm" by J.C. Wisher with Paul Scofiold -- A visit to a model-builder takes a frightening turn as the subjects of the models are related to reality and "Falling" by Jonathan Raban -- It is said that your whole life flashes through your mind at the moment of death. This play looks at a man's feelings and thoughts as he plummets from a high window.

Aug 17 "Canadian Gothic" by Joanna M. Glass(Part One) -- The story of a young girl growing up with no mother and with an unfeeling father, who finds love with a Canadian Indian.

Aug 24 "The Dinner Roll Scandel" by Lynda Myles -- Sara and Dennis are to be married and the hectic atmosphere in those few hours before the ceremony are clearly Dennis illustrated as has second thoughts and Sara becomes increasingly nervous. After the ceremony a scandal evolves around a dinner roll --Sara is furious that her new husband would eat a roll off of her plate!

Aug 31 "Laundry and Bourbon" by James McLure (Part One) -- The women of Maynard, Texas get together afternoons to do the laundry, get smashed on bourbon, and play oute their own soap opera while watching game shows on TV.

9:30 pm Star Wars

From outer space--the biggest box office hit in movie history is now also a sound spectacular in 13 dramatic episodes. The series is based on original characters and situations created by George Lucas.

Aug 3 "Roque, Rebols, and Robots" Having found their way past an Imperial blockade, Luke Skywalker and his precious cargo make their way to Alderaan, unaware that the Empire is already moving against the Rebel Alliance with all the power at its command.

Aug 10 "The Millennium Falcon Irregulars" Forces of the Empire have reached Alderaan's solar system in advance of Luke and company, and the Empire's Death Star Destroys the entire planet. Luke, Ben and company, arriving on the scene, are drawn into the Death Star by a Tractor beam.

Aug 17 "The Jedi Nexus" Luke Skywalker, Obi-Wan-Kenobi, and their companions have been drawn into the Death Star, and now must face their arch enemy, Darth Vader--and the powers of a determined and merciless Empire.

Aug 24 "The Case for Rebeelion"
Luke Slywalker and crew escape
from the Death Star, intent upon
completing their mission; they soon
find that their escape was only temporary.

Aug 31 "Force and Counterforce"
As the Rebels rush to scramble their tiny fleet for an assault on the Death Star, Darth Vader returns for what may be the final, ultimate battle for power.

10 pm FM Rock

2 am Sign-Off

12 n KSOR News

TUESDAY TUESDAY TUESDAY

6 am Morning Edition

7 am Ante Meridian

9:45 am 900 Seconds

A public affair program produced by KSOR

10 am-2 pm First Concert

Aug 4 J.S. BACH: Trio Sonata No. 5 in C

Aug 11 KORNGOLD: Suite from "Much Ado About Nothing," Op. 11

Aug 18 MOZART: Symphony No. 25 in G Minor, K. 183

Aug 25 SCHUBERT: String Quartet No. 3 in B-flat, D. 36 2 pm The Saint Louis Symphony Orchestra Under the direction of Leonard Slatkin, the Saint Louis Symphony Orchestra celebrates its centennial with a series of 26 concerts. Intermission features conversations with guest conductors and soloists.

Aug 4 Violinist Mark Peskanov is soloist in the world premiere of John William's Violin Concerto. Leonard Slatkin also conucts Glinka's Overture to "A Life of the Czar," and Mahler's First Symphony, "The Titan."

Sunday

7:00 Ante Meridian

10:00 St. Paul Sunday Morning 11:30 Science Magazine 12:00 Folk Festival USA 2:00 American Popular Song 3:00 Big Band Stand 4:00 Siskiyou Music Hall

7:30 Milwaukee Symphony 9:30 Jazz Revisited

6:30 All Things Considered

10:00 Weekend Jazz

Programs and Sp



FROM NATIONAL PUBLIC RADIO

Saturday 10:30 a.m.

August brings mentaries by I room cabin in regular part of month.

NPR Journal, taries, is hear Meeting, a w the Kennedy D.C., is heard

Radio expe Thursday at 9: at 9:45 a.m.

An Encore b is heard Friday 10 p.m. The Fe Chamber Monday, Augus

Monday

6:00 Morning Edition 7:00 Ante Meridian 9:45 European Profile 10:00 First Concert 12:00 KSOR News 2:00 Concert Guitar

4:00 Chatterbox 4:30 Options in Education 5:00 All Things Considered 6:30 Siskiyou Music Hall 9:00 Earplay Weekday Theatre 9:30 Star Wars

10:00 FM Rock

Tuesday

6:00 Morning Edition 7:00 Ante Meridian 9:45 900 Seconds 10:00 First Concert 12:00 KSOR News 2:00 St. Louis Symphony 4:00 Spider's Web 4:30 Options in Education 5:00 All Things Considered 6:30 Siskiyou Music Hail 9:00 Earplay Weekday Theatre 9:30 Radio Experience Specials 10:00 Rock Album Preview 10:45 FM Rock

Wednes

6:00 Morning

10:00 FM Ra

7:00 Ante Me 9:45 BBC Ne 10:00 First C 12:00 KSOR 2:00 Netherlar 4:00 Spider's 4:30 Hitch-Hi 5:00 All This 6:30 Siskiyot 7:00 Mostly M 9:00 Vintage 9:30 Talk Ste

ecials at a Glance

meveral new programs to KSOR including comma Coogle, who lives with her son in a onethe Applegate. Diana's commentaries are a nate Meridian on Friday mornings beginning this

series of half-hour news and feature documents Saturday at 10:30 a.m. National Town with the series of the Performing Arts in Washington, atturday at 2 p.m.

ence specials return to KSOR this month p.m., and European Profiles moves to Monday

Indicast of the 1980 Monterey Jazz Festival Saturday and Sunday, August 7, 8 and 9 at the two in a series of broadcasts of the Santausic Festival's New York Residency is heard 331 at 10 a.m. and 7 p.m.

Saturday

7:00 Ante Meridian
10:00 Micrologus
10:30 NPR Journal
11:00 New York City Opera

2:00 National Town Meeting

3:00 Communique

3:30 Music Hall Debut

4:00 Siskiyou Music Hall

6:30 All Things Considered

7:30 Pickings

8:00 A Prairie Home Companion

10:00 Jazz Alive!!

12:00 Weekend Jazz

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Concert Hall

Web ers Guide

B Considered

Music Hall ent

mdio

Thursday

6:00 Morning Edition

7:00 Ante Meridian

9:45 Veneration Gap

10:00 First Concert

12:00 KSOR News

2:00 California Concerts

4:00 Special of the Week

5:00 All Things Considered

6:30 Siskiyou Music Hall

7:30 Ashland City Band

9:00 Earplay

10:00 dezz at the Institute

12 m FM Rock

Friday

6:00 Morning Edition

7:00 Ante Meridian

9:45 BBC World Report

10:00 First Concert

12:00 KSOR News

2:00 NPR Concert Hall

4:00 American Popular Song

5:00 All Things Considered

6:30 Siskiyou Music Hall

8:00 New York Philharmonic

10:00 Jazz Album Preview

10:45 Weekend Jazz

Aug 11 Leonard Slatkin directs Dvorak's A Minor Violin Concerto, with soloist Jaime Loredo. Also on the program is Gerald Finizi's "Romance for Strings," and Shostakovich's Symphony No. 15.

Aug 18 Erich Leinsdorf is guest conductor for a program including Mozart's Symphony No. 40, K. 550. Also heard are excerpts from Mozart's "The Magic Flute," and two Wagner operas, "Die Meistersinger von Nurnberg" and "Gotterdammerung."

Aug 25 Pianist Alicia de Larrocha is soloist in Mozart's Piano Concerto No. 27, K. 595. The program conducted by Leonard Slatkin opens with Wagner's Overture to 'Rienzi' and concludes with Bartok's "The Miraculous Mandarin," with the Saint Louis Symphony Chorus.

4 pm Spider's Web Stories of adventure for children and adults!

4:30 pm Options in Education
5 pm All things Considered

6:30 pm Siskiyou Music Hall
Aug 4 BARTOK: Divertimento for
String Orchestra

Aug 11 GERSHWIN: Rhapsody in Blue

Aug 18 BEETHOVEN: Symphony no. 6 in F. Op. 68

Aug 25 VAUGHN WILLIAMS:

Sea Symphony

9 pm Earplay Weekday Theatro A new weekly series of half-hour dramatic presentations from Earplay, NPR's award-winning drama series.

Aug 4 Fire in the Hole (part 2 of program heard Aug 3)

Aug 11 Prairie du Chien" by David Mamet - Two men playing poker on a train at the turn of the century share a story of murder for love in this eerie tale.

Aug 18 "Canadian Gothic" (part 2 of program heard Aug 17).

Aug 25 "Lone Star" by James McLure -- A Story about life in a Small Texas town, where memories of good times in a 1959 Thunderbird convertible give meaning to empty lives.

9:30 pm Radio Experience Specials

Reports on and expressions of contemporary culture. Producer Keith Talbot integrates satire, original music, actualities, drama and essays with state-of-the-art production techniques in these half-hour stereo productions. Programs to be announced.

10 pm Rock Album Preview

The recording is supplied by HOME AT LAST RECORDS, ASHLAND.

10:45 pm FM Rock

2 pm Sign-Off

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WEDNESDAY WEDNESD

6 am Morning Edition

7 am Anto Moridian

9:45 am BBC Newsreol

10 am-2 pm First Concert

Aug 5 COPLAND: Billy the Kid (Ballet Suite)

Aua 12 BEETHOVEN: String Quartet No. 12 in E-Flat, Op. 127

Aug 19 CHOPIN: Piano Sonata No. 3 in B-minor, Op. 58

Aug 26 BORODIN: String Quartet No. 1 in A

12 n KSOR Nows

2 pm Notherlands Concert Hall

A series of performances by the renowned Amsterdam Concertgebouw and Rotterdam Philharmonic Orchestras performing major works of the symphonic repertoire, enlivened by a few enjoyable rarities of Dutch composition.

Aug 5 Bernard Haitink conducts the Amsterdam Concertgebouw Orchestra with soloists Roberta Alexander Oliver Tenor), Lieuwe Visser (bass), and Carolyn Warkinson (alto) in a program devoted to the works of Stravinsky.

Aug 12 David Zinman conducts the Rotterdam Philharmonic Orchestra in a program that includes: Verdi's Overture to Aida; Jurriaan Andriessen's Movimenti III; Alexander Voormolen's The Three Little Horsement; and Rossini's Lot Boutique fantasque.

Aug 19 Han Riccardo Muti conducts the Amsterdam Concertgebouw Orchestra in a program that includes: Mendelssohn's Calm Sea and Prosperous voyage Overture, Op. 27; Schumann's Symphony No. 4 in D-Minor, Op. 120 and Prokofiev's Symphony No. 3 in C major, Op. 44.

Aug 26 Hans Vonk conducts the Rotterdam Philharmonic Orchestra with violin soloist Gidon Kremer in a performance that includes: Rudolf Escher's Mymme du grand Meaulnes; Schumann's Concerto for Violin and Orchestra in A Minor, and Mendelssohn's Symphony No. 3 in A Minor, Op. 56, Scottish.

4:30 pm Hitch-Hiker's Guide to the Galaxy The most popular radio drama ever made by the BBC, pokes fun at contemporary social values and the science fiction genre. Local broadcast made possible by a grant from Bloomsbury Books Ashland.

Aug 5 Dent and Zafod--who is revealed to be President of the Galaxy--manage to evade the Vogens, who are out to destroy the last Earthling as part of a galactic power struggle.

Aug 12 Landing on the planet of Brontitol, Arthur Dent enocunters a race of bird people who worship an ancient statue of Dent discarding a lousy cup of tea.

Aug 19 Arthur Dent solves the mystery of the planet Brontitol: An uncontrolled proliferation of shoe shops apparently pushed the once-proud civilization into economic collapse.

Aug 26 Due to a fluke, Arthur Dent loses the answer to the Ultimate Question and becomes a fugitive with



4 pm Spider's Web

an unknown future.

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

Aug 5 HUMMEL: Trumpet Concerto in E-flot

Aug 12 FISCHER: Suite No. 6 in F Aug 19 RIMSKY-KORSAKOV: Suite from "The Tale of Tsar Saltan"

Aug 26 COPLAND: Piano Sonata

7 pm Mostly Mozart Fostival The Mostly Mozart Festival, under the artistic direction of William Lockwood. Is now in its fifteenth season at the Lincoln Center in New York City. The Festival features a combination of popular artists and popular repertoire, tocusing mainly on the works of Mozart, Haydn, Beethoven and Schubert.

Aug 5 Pianists Christoph Eschenbach and Justius Frantz perform Mozart's Sonata for Two Pianos in D, K. 448; and Sonata for Piano 4-hands in C Minor, K 521 and Brahms's Sonata for Two pianos in F Minor, Op. 34.

Aug 12 The Cleveland Quartet with Richard Goode (piano) and Paula

Robison (flute) perform an All-Mozart program.

Aug 19 Jean-Pierre Rampal (flute), Michael Tree (viola), Joseph Kalichstein (piano), Jaime Laredo (violin), and Sharon Robison (cello) perform Mozart's Flute Quartet in C, K. 285b; Schubert's Trio in B-flat, Op. 99; and Dvorak's Piano Quartet in E-flat, Op. 87.

Aug 26 Rudolf Firkusny (plano) and members of the Mostly Mozart Festival Orchestra perform Mozart's Piano Concerto No. 12 in A, K. 414; Piano Quartet in G Minor, K. 478; and Quintet for Piano and Winds in E-flat, K. 452.

9 pm Vintago Radio Radio is in its new "Golden Age," but here's a fond look at the first one. The program highlights some of the best--and worst-of radio drama and entertainment.

9:30 pm Talk Story Talk Story, in Hawaiian vernacular, means to "Tell a story," Lawson Indada hosts the excursion into the minds and hearts of this area's artists.

10 pm FM Rock

2 am Sign-Off

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THURSDAY THURSDAY THURSDAY

6 am Morning Edition

7 am Ante Meridian

9:45 am Veneration Gap

Senior Citizens' news, views and events are the focus of this series, produced by KSOR. Host: Marjories McCormic.

10 am-2 pm First Concert

Aug 6 GERSHWING-GOULD: Porgy and Bess Suite

Aug 13 SAINT-SAENS: Cello Concerto No. 1 in A-minor, Op. 33

Aug 20 VILLA-LOBOS: Guitar Concerto

Aug 27 DVORAK: Serenade for Wind, op. 44

12 n KSOR News

2 pm California Concerts A series of 13 concerts recorded around California, featuring members of the Los Angeles Philharmonic and others.

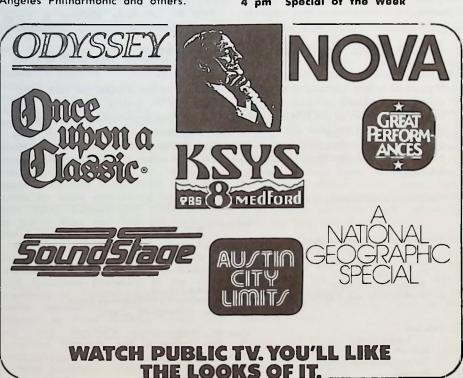
Aug 6 Ronald Leonard, Principal Cellist of the Los Angeles Philharmonic, and Pianist Brooks Smith perform works by Francoeur, Crumb, Debussy, Franck, Bloch, and Paganini.

Aug 13 Chamber Soloists of San Francisco are featured in a performance that includes: Cherubini's Sonata No. 2 in F Major for Horn and Strings; Verdie's Quartet in E Minor for Two Violins, Violo and Cello; and Brahms' Trio in E-Flat Major, Op. 40, for Piano, Violin and Horn.

Aug 20 Zita Carno (piano), and Roland Moritz (flute) ore featured in a performance that includes: Hindemith's Piano Sonata No. 1; Messiaen's Canteyodjaya; Musgrave's Monologue; and Ives' Second Pianoforte Sonata.

Aug 27 Claus Adam (violincello), and Zita Carno (piano) are featured in a performance that includes works by Beethoven, Onslow, Adam, Mayuzumi, and Dohnanyi.

4 pm Special of the Week



5 pm All Things Considered

6:30 pm Siskiyou Music Hall

Aug 6 SCOTT: Piano Sonata No. 3 Aug 13 HAYDN: Symphony No. 95 in C minor

Aug 20 J.S. BACH: Brandenburg Concerto No. 1 in F. BMV 10467

Aug 27 MOZART: Piano Concerto No. 9 in E-flat, K. 271

7:30 The Ashland City Band Live from Lithia Park, KSOR broadcasts the weekly Ashland City Band Concerts. Guest soloists join conductor Raoul Maddox to perform works ranging from Sousa to Bach, Hosted by Dennis Sherwood.

9 pm Earplay NPR's award-winning dramatic series, presents hour-long specials represents the very best in drama written by many of America's leading playwrightgs.

Aug 6 "Argive Soliquies" by John "The Price of Reeves (Part Four) --Power" -- Agamemnon's return to Mycenae destroys the democratic atmosphere fostered by his wife, Queen Clytemnestra. She slay him, but is

seen by her daughter Electra, who vows revenge.

"Argive Soliloquies" by Aug 13 John Reeves (part Five) -- "Under Moonlight, a Winter Man with a Knife" -- Orestes, goaded on by his

sister Electra, prepares to avenge their father and seize power in Mycenae. Aug 20 "Argive Soliloquies" by John Reeves (Part Six) -- 'The Iron Ring" In the final episode of this six-

part series, Orestes takes revenge on his mother Clytemnestra and her lover and assumes the throne. The priests, however, plot against him, and sister Electra becomes Queen Mycenae.

Aug 27 "Wings" by Arthur Kopit -- An elderly woman who was once a daredevil aviator, confronts her last great adventure when she suffers and incapcitating stroke. Winner of the 1979 Prix Italia.

10 pm Jazz at the institute

Jazz at the Institute is a series of 13 two-hour programs of music recorded at the Detroit Institute of Arts. Laehn is host.

Aug 6 Anthony Holland & Farua

How Did You Get This Guide?

8-81

If you had to beg, borrow, or steal to get this copy of the KSOR GUIDE, you might be interested to know that you can get it a lot easier! Subscribe and become a member of the KSOR Listeners Guild. Your membership provides an effective channel for your input on KSOR's programming, policy, etc. It also quarantees you voting privileges on important station matters, preferred ticket prices at special events—and of course, your own subscription to the KSOR GUIDE.

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Z. Bey, Roy Brooks & A. Spencer Barefield, Douglas Ewart & Tani Tabbal. Aug 13 Tommy Flanagan, Archies Shepp Quartet

Aug 20 Claude Black Quintet

Aug 27 Thad Jones Alumni, Sir Ronald Hanna & George Mraz 12 m FM Rock

2 am Sign Off

FRIDAY FRIDAY FRIDAY

6 am Morning Edition

7 am Ante Meridian

9:45 BBC/World Report

10 am-2 pm First Concert

Aug 7 BEETHOVEN: Symphony No. 9 in D Minor, Op. 125

Aug 14 POULENC: Sinfonietta

Aug 21 TCHAIKOVSKY: Pingo Concerto No. 1 in B-Flat Minor, Op. 23

Aug 28 HINDEMITH: "Mathis der Maler"

KSOR News

NPR Concert Hall A combination of recitals and full symphonic performances recorded live across the country and abroad. Kaaren Hushagen and Fred Calland host.

Aug 7 Warsaw National Philharmonic Orchestra -- Tadeusz Strugala conducts Symphony No. 2 by Anton Bruckner and Chopin's Concerto no. 2 for Piano and Orchestra, Opus. 21, featuring soloist Lidia Grychtolowna.

Aug 14 Piedmont Chamber Orchestra -- Nicholas Harsanyi conducts Mozart's Divertimento in D Major, K. 136; Grand Nonetto, Op. 31, by Ludwig Norman Dello Joio's Lyric Fantasies for Viola and Strings with soloist Sally Peck; Concerto for Wind Quintet by Walter Ross; and Brahms's Variations and Fugue on a Theme by Handel.

Aug 21 Sudwestfunk Symphony Orchestra -- Rias Chamber Choir --Cristobal Halffter conducts the Sudwestfunk Symphony Orchestra in the world premieres of "Landler-Topographien," by Walter Zimmerman; "Gestalt fur Orchestra" by Peter Michael Hamel; smf Jorg Herchet's Composition for Trombone, Baritone, and Orchestra, with trombonist Armin Rosin and baritone Gerhard Faulstich. During thhe second portion of the program Uwe Gronostay conducts the RIAS Chamber Orchestra in

the world premieres of "Nox et tenebrae et nubila" by Roland Willmann, and "Tagnachtlied" by Wolfgang Steffen. Also heard is Lamentatio Jermeae Prphetae," Op. 93, by Ernst Krenek.

Aug 28 Berlin Philharmonic Orchestra -- Karl Bohm conducts Mozart's three last symphonies, Symphony No. 39, K. 543; Symphony No. 40, K. 550; and Symphony No. 41, K. 551.

4 pm American Popular Song
The late songwriter and composer Alec Wilder is heard in a reprise of his Peabody Award-winning series devoted to the American popular song--its composers, lyricists, and interpreters. (Also heard 2 pm Sunday)

Aug 7 In this program the late Irene Kral's definitive versions of great standard songs are heard, including "Emily," "Wheelers and dealers," and 'The Shadow of Your Smile.'

Aug 14 In this hour, legendary jazz star Woody Herman swaps stories with Alec Wilder about his band years and sings tunes made famous during his long career, in-cluding "Sweet Lorraine" and "Stormy Monday Blues."

Aug 21 Star of the Broadway "Ballroom," Beinie Knee musical repreises many pop songs from the 1930's, including "Sweet Georgia Brown," "I found a Million Dollar Baby," and "You're Driving Me Crazy. Knee also plays rhythm guitar and talks about his idol, the late Bing Crosby.

Aug 28 Portia Nelson sings many of composer Bart Howard's songs, including "Let Me Love You," "On the First warm Day," and "It Was Worth It." Howard joins in with the song he wrote for Frank Sinatra, "man in the Looking Glass."

5 pm All Things Considered

6:30 pm Siskyou Music Hall Aug 7 STRAUSS: Suite from "Der Rosenkavalier"

Aug 14 TELEMANN: Trio Sonata in A minor

Aug 21 PURCELL: Suite from 'The Fairy Queen" Aug 28 BRAHMS: Symphony No. 2 in

D. Op. 73

8 pm New York Philharmonic

Aug 7 Erich Leinsdorf conducts the Philharmonic with soloist Lorne Munroe (cello) in a performance that includes: Elgar's Concerto for Cello, Op. 85; and Bruckner's Symphony No. 4 in E-flat. "Romantic '

Conductor James Levine Aua 14 welcomes soloist Sol Greitzer (viola) in a performance that includes: Harold in Italy for Viola and Orchestra. Op. 16; and Brahms' Symphony No. 1 in C. Minor, Op. 68.

Aug 21 Conductor John Nelson welcomes soloist Peter Serkin in a performance that includes: Shostakovitch's Symphony No. 15 in A Major, Op. 141: and Brahms' Piano Concerto No. 2 in B-flat Op. 83.

Guest Conductor Leonard Aug 28 Bernstein directs the Philharmonic in a performance that includes: Adagio for Strings: Foss's Quintets; and Copland's Applachian Spring: Concerto for Clarinet and Orchestra (Stanley Drucker, soloist), and Dance Symphony.

Spocial -- Encore 10 pm Aug 7 Performance 1980 Monterey lozz Old Like Fostival "Scenes Times"features vocalist Sarah Vaughn, composer/pianist Dave Brubeck and the Monterey Jazz Festival All-Stars.

10:45 Weekend Jazz

2 am Sign-Off

SATURDAY SATURDAY SATURDAY S

7 am Ante Meridian

10 am Dolby Alignment Tone

10:01 am Micrologus Host Dr. Ross Duffin explores the world of early music. This weekly half-hour program focuses on various aspects of music before 1750. Dr. Duffin is joined frequently by distinguished performers.

10:30 am NPR Journal

A series of half-hour news and arts documentaries. Some programs provide in-depth analysis of breaking news stories. Others are portraits and profiles sound of prominent figures in music, literature. politics and the arts.

11 am The New York City Opera

Les Contes D'Hoffman--Offenbach based his only serious opera on tales by the German Romantic writer E.T.A. Hoffman. Riccardo Calleo portrays Hoffmann, the man doomed to three hopeless love affairs through the machinations of a villainous arch rival, sung by Justino Diaz. Barbara Carter is heard as Olympia, Joanna Simon as Giulietta and Carol Vaness as Antonia. David Effron conducts.

Aug 8 The Love for Three Oranges -- Prokofiev's zany comedy, based on a play by Carlo Gozzi, tells how a Prince, sick with melancholy, is finally made to laugh--and condemned to fall in love with three oranges. Christopher Keene conducts this dazzling peice of theatre with Joseph Evans as the Prince, David Hall as Truffaldino, and Carol Gutknecht as the fairy tale Princess who ultimately wins the Prince's hand.

Aug 15 Anna Bolena -- In Donizeti's glorious bel canto opera, Olivia Stapp plays Anne Boleyn, Henry VIII's second wife. Convicted of adultery. Boleyn is executed, so that Henry, sung by Samuel Ramey, can free himself to marry Jane Seymour, sung by Susanne Charles Wendelken-Wilson is Marsee. the Conductor.

Aug 22 Madama Butterfly -- In Puccini's famous opera, Patricia Craig is tragic young Japanese bride. love by her betrayed in husband, the navel officer Pinkerton. sung by Riccardo Calleo. Andrew Smith is the American counsul Sharpless. David Effron conducts.

Aug 29 The Makropoulos Affair ... The theme of Janacek's powerful drama is that life without death is intolerable; that eternal youth brings tragedy. Maralin Niska is the facinating Emilia Marty, the woman doomed to live for

300 years, who finally, of her own free will, chooses to dies. John Mauceri conducts.

National Town Mooting Question the people who make the news. Each week national authorities business leaders respond to questions from a live audience at the Kennedy Center for the Performing Arts in Washington, D.C. Meetings are moderated by renowned journalists. Made possible by a grant from Mobil. 3 pm Communique

The nation's only radio program devoted to reporting on world affairs and U.S. foreign policy. NPR reporters and editors and well-known journalists

serve as hosts

3:30 pm Music Hall Debut A recording new to KSOR's library. Recordings provided alternately COLEMAN ELECTRONICS and GOLDEN MEAN BOOKSTORE.

4 pm Siskiyou Music Hall

FRANCK: Psyche (A Sym-Aug 1 phonic Poem)

Aug 8 BOCHERINI: String Quintet in C Minor, Op. 37 No. 1

Aug 15 RACHMANINOFF: The Isle of the Dead, Op. 29

Aug 22 FLGAR: Cello Concerto. Op. 85

Aug 29 MOZART: Pigno Songta No. 6 in D, K. 284

6:30 pm All Things Considered

7:30 pm Pickings

Performances by local playing a variety of music, including jazz, folk and bluegrass.

8 pm A Prairie Home Companion

A live 2-hour broadcast featuring performances on the stage in downtown St. Paul, Minn. The variety show is originated, written and hosted by Garrison Keillor, and features The New Prairie Ramblers, and other special quests.

10 pm Jazz Alive

Recorded live wherever jazz is performed in the United States and abroad this unique weekly series is dedicated to America's own indigenous musical idiom, covering the spectrum of jazz

Billy Taylor is being played today. host

Drummer Mel Lewis leads a Aug 1 new orchestra at his old stompina grounds New York City's Vanauard. The band features frombonist Bob Brookmeyer as guest soloist.

Then tenor saxophonist Warne Marsh joins creative forces with bassist Red Mitchell for a duo performance. Parnell's in Seattle Washington, the virtuosity of Spanish pianist Tet Montoliu is complemented by bassist Dean Johnson and drummer Ronnie Steen. And at Seattle's Jazz Alley, singer Jane Lamber moves from sultry renditions of Cole Porter gems to lilting bossa novas to breakneck bebop scatting.

10 pm Aug 8 Spoclal--Encore Performance 1980 Monterey Jazz "Hip! Hip!" spotlights the Festival contemporary scene featuring Manhattan Transfer, trumpeter Freddie Hubbard and his new sextet, quitarist John Abercrombie and the premier of the Tokyo Union Orchestra.

The young 15 trumpeter Warren Vache and tenor saxophonist Scott Hamilton remind us of jazz's roots and traditions. Hamilton is considered "the jazz discovery of 1977," with influences of Armstrong, Ellington, and Coleman Hawkins. Polish pianist Adam Makowicz preserves another important aspect of the jazz tradition inspired by



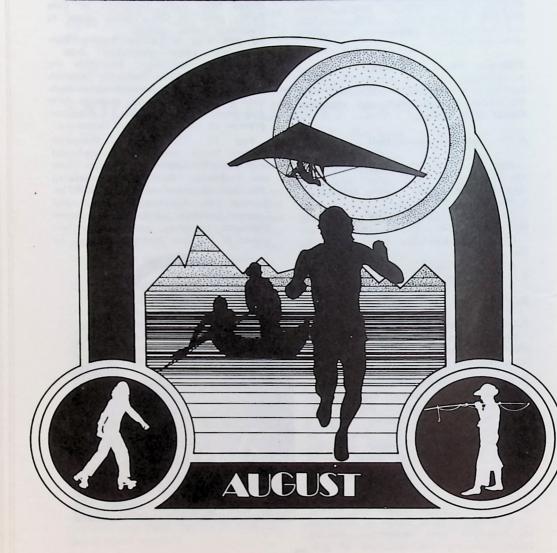
the orchestral approach ond harmonic sophistication of the legendary Art Tatum.

Aug 22 The full spectrum of multikeyboardist Ramsey Lewis's music is represented by the Ramsey Lewis Quartet. Also heard is singer Nancy Wilson in selections ranging from vibrant uptempo numbers to shimmering sophisticated ballads. Jazz Alive! host, composer/pianist Dr. Billy Taylor also perfroms in concert.

Aug 29 In just three short years, Kansas City has developed a genuine jazz tradition festival. This program presents hightlights of the Women's Jazz Festival 1980 TNT (Top New Talent) Concert, featuring Quintess, led by trumpeter Ruth Kissane; vocalist Dianne Reeves, with the Paul Smith trio; pianist Mary Watkins and her five-woman band; and the exciting Bonnie Janofsky/Ann Patterson Big Band.

12 pm Weekend Jazz

2 am Sign-Off



A NERVOUS SPLENDOR by Fredrick Morton Atlantic-Little, Brown

Vienna 1888-1889

by Barbara Ryberg

Vienna, at the time of the mighty Austro-Hungarian empire was nearing its end, was a city vibrant with artists, thinkers, and social activity. In addition, the city herself echoed the dynamic impulses of her more stellar inhabitants in the physical landscape of her parks, and her most important feature, the Ringstrasse.

In A Nervous Splendor, Morton brings to the reader a city of manners, a stage set for drama. But unlike an ordinary stage. Vienna competes with the players for space on the program during the tragic denouement of 1888-1889. Ten months is not long in the span of an empire, but by 1889 tempers were at the boiling point. Social conditions in Vienna were appalling for all but the very rich. Pan-Germanism was on the march and anti-semitism was creeping into the salons.

Yet, the emperor, Franz-Joseph, ruled with the certainty of one whose thoughts are rooted in the past, while the powerless crown prince, Rudolf, smoldered in his ceremonial garb. Rudolf had liberal ideas, which might have been convincing except for his death fixation. He brooded, wrote anonymous tracts calling for a turn toward "democratic reality" and away

from "fairytale aristocracy," for a leading liberal newspaper.

In the artistic world, Bruckner pined for attention from Brahms, and Mahler worried that he hadn't matured artistically since his first symphony. Then Strauss discovered that he had unintentionally plagiarized his latest

tune, plunging him into one of his nervous "phases."

If there was misery in the music room, there was hardly jubilation at the typewriter. Schnitzler had not yet achieved a dramatic success and Theodor Herzl was hounded by his Jewishness. At the time a troubled Freud wrote to a friend, "...life is complicated...and, as we say in Vienna, many roads lead to the Central Cemetary."

Through these pages the reader can hear Rudolf's fiacre race along the curving road of the Ringstrasse, driven by his faithful servant, Bratfisch,

who whistled only "old, sad songs."

The city prepares for Fasching (carnival) and Rudolf pursues the young Mary Vetsera, Vienna's leading "Lady of Fashion." Though not a demimondaine, Mary's mobility is strictly upward, until she follows Rudolf to his tragic end.

Fredric Morton has given us a splendid book, whose pages recall the melancholy tones of a waltz, while palpitating with the nervous creativity of

an uncertain time.



We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines; and prose of up to 1500 words. Prose can be fiction, anecdotal, personal experience, etc. Typewritten, double-spaced manuscripts, accompanied a biographical note and a stamped self-addressed envelope, should be sent to Vince and Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blud, Ashland, Ore. Please allow two to four weeks for a reply.

Pauline Black Holtrop

Pauline Black Holtrop was raised in Custer County, Nebraska, on a ranch that has been in her family for five generations. She has written a novel based on the two years she lived in Nigeria before the Biafran War. Pauline lives with her husband, Bill at Copco Lake where she organizes social acivities for retired residents. Pauline and Bill, frequent visitors to Ashland, will travel to China in August.

Instant Generation Gap

The word "antique" is clearly a misnomer used by unscrupulous dealers to subvert our young people. Successfully, too. Kids in their twenties, thirties, and forties spend most of their free time loading their vans with bargains of dubious ancestry. They do this under the impression that they are furnishing their homes in antiques. Ridiculous. Most of that stuff was manufactured during my childhood and I know for a fact that it's just middle-aged.

The passion of the young for collecting relics from the immediate past is subtly changing American family life. It is creating a new kind of generation gap in reverse. The antagonists have exchanged roles. At one time, if I offered my daughter, Marsha, an old chair for her desk, she would simply dismiss the idea with, "Oh, Mother, you can't expect me to put that old thing in my room." Now, married to Bob and living in her own home, she is likely to appear on our front porch any morning ecstatically clutching a gunnysack full of heaven knows what which she says are the parts of a lovely antique chair. Wasn't she lucky, though? She found it hidden in the corner of the dearest antique shop and the man wanted only \$49.99 for it because one or two minor parts were missing. It will be simple to put together again and probably be worth \$100 or \$200 at least.

Skeptically I examine several of the dusty pieces. They look vaguely familiar and I mentally strip off the peeling, green paint, visualizing the grain of the oak. "Honey," I say, not too tactfully, "that design came out

in the nineteen twenties. It was ugly then and the last fifty years haven't improved it any." Instant generation gap.

Marsha and Bob are now completely hooked on middle-aged furnishings and are avid collectors of them. They, and most of their friends think that if you strip off years of paint and "get down to the basics" you can then place an old icebox in the livingroom to hold a stereo and records. It then loses its former identity and becomes a "conversation piece." But the conversation my daughter's icebox inspires in me is not what she wants to hear. Try as I will, I cannot see this addition to the decor as anything but an old icebox, and what in God's name is it doing in the livingroom anyway?

"I hope you remembered to put the pan under it," I murmer.

"Pan? What pan?" Marsha becomes defensive, fearful that an essential part of her bargain may be missing.

"Why the one to catch the water," I explain. "You put it under that wooden apron in front."

"Mother," Marsha informs me, "the stereo doesn't leak." But my mind is already sliding back into the past. Like instant replay I relive the time when Bill and I, newly married, had an apartment with an icebox in the kitchen. To reach our apartment you opened the front door downstairs, stepped into a central entryway, walked up the wide staircase and "voila" you were right in the middle of our livingroom-bedroom. There was nothing isolating us from the world outside, not even something to knock on, like a door.

The diningroom-kitchen, too, was open to the larger room. It was here that the icebox sat waiting to be fed its ration of ice once or twice a week, depending upon how warm the weather was. This box with its insatiable appetite for ice nearly wrecked our marriage.

Early in the morning while we still slept, our iceman would rattle his truck slowly by the house, looking up at our window to see if the ice card was out. If it was, this burly fellow would go to the back of the truck, let down the door, and grab a massive hunk of ice with heavy iron tongs. With little effort, he heaved it over his right shoulder where it clung precariously to the tongs. Opening the front door left unlocked for him, he would step inside, bellow out "Ice Man" and come bounding up the stairs into our bedroom.

The first time it happened, my husband, unperturbed, rose up over the covers of our double bed confronting the astonished man with a cheery "good morning" and waving him toward the kitchen. I burrowed deeper and deeper under the covers. In time I learned to wake up at the first sound of the man's loud voice. If I acted promptly, I could make it to the bathroom and slam the door by the time he reached the foot of the bed. There I stayed, listening for fifty pounds of ice to drop into the box, heavy footsteps past the bathroom door, and the voices of Bill and the iceman exchanging pleasantries on the weather.

As months passed and the ritual repeated itself, it did seem to me that our harbinger of the day was beginning to enjoy his job rather more than the work called for. He knew, of course, that I was cowering behind the bathroom door trapped, and seemed to extract pleasure from the situation. It was a disquieting thought that did nothing to improve my attitude toward the icebox. I did not want one in my kitchen then; I do not want one in my livingroom now, even if it can play Beethoven's Fifth!

A few days later, while I was still reeling from the sight of my old enemy smugly entrenched in her livingroom, Marsha threw me another curve, from the past. It sat, Buddha-like near her front door.

"Keep calm," I reminded myself as she came to greet me.

"What do you think of it?" she gestured proudly toward her latest acquisition.

"It's very nice," I managed a cautious smile. Then, thinking she would like to explain its new use to me as she had done with the icebox, I asked, "What is it?"

"Why, Mother, it's a churn, of course. I'm surprised that you don't know. In the olden days people used to pour cream into it and --"

I cut short her lesson on butter making in the "olden days." This was just too much.

"I only meant, what is it being used for now," I explained.

"Just a churn," she said to my surprise.

"Are you planning to bring your cream through the livingroom to churn the butter here?" I pursued.

"Oh Mom," she dismissed my effort at humor. Then moving slowly into the livingroom, she mused, "I suppose I could do a flower arrangement in it."

Perhaps I should tell her what I really think of churns, and why. We had a churn just like this one back in the olden days when I was a child. I wasn't very big, but big enough to lift the dasher up and down to bring butter, or so my father thought. It was a job I thoroughly detested and for good reason. Cream needs to be just the right temperature to churn into butter. It's not my idea of fun to spend the day pouring thick cream into and out of a churn to heat it or cool it over a pan of water. I churned on and on, listening to the monotonous rhythmic splasher.

To relieve the boredom I began taking my current book along. Straddling the churn with my legs, I would grasp the dasher with my left hand, holding the book in the right. Starting out to churn briskly, I soon established a good rhythm guaranteed to please my father in the next room. Meanwhile I read, stopping briefly to turn pages. However, as the plot of the story developed, so did my interest in it, and the churning became sporadic. Intervals between the plops widened and then stopped altogether as I became completely swept up in the story.

"Churn Pauline." With all the subtlety and gentleness of a grappling hook my father's crisp command yanked me off my literary pinnacle and dumped me back into the butter business. And so the whole miserable procedure kept repeating itself endlessly, always set in motion by the next "Churn, Pauline." To this day I prefer my butter wrapped in neat little cubes and do not care to think about its complicated origin.

It is unbelievable the extent to which people addicted to old refrigerators and churns will go to collect more of that middle-aged stuff. Marsha and Bob brought a four hundred pound chopping block all the way from Nebraska to Oregon in a Dodge Dart. Replacing the shocks of the car when they reached home was a small price to pay since the block was such a good buy. Marsha phoned me about her chopping block and I speculated over its new use in her home. With legs down it might make a coffee table, or a practical piano bench for a pianist with more than ample proportions. With relief, I found that they had installed it in the kitchen, where, surprisingly, they chopped on it.

Their trip to Nebraska was followed by one to Missouri. Would you believe they brought back a Murphy bed, the kind that disappears into itself and looks like an oversized, ornate cabinet? For the ride back to Oregon, the bed was broken down into parts. Now assembled, it stands against one wall of their den. When it is pulled down, it turns into an undersized, not-too-comfortable bed. After just one night of sleeping in it, Bill and I decided that Mr. Murphy, if he enjoyed occupying his bed, must have been a leprechaun.

There is one thing to be said about our two collectors. When they finally get their furniture out of the gunnysack and into a room, the wood has been refinished beautifully, the seats recaned or upholstered. This is not the policy of all treasure hunters. Some time ago a young friend added an old horsehair sofa to her already overstuffed livingroom. Months later, stiff tufts of horsehair were still sticking up through torn gaps in the cracked, black leather, behaving as hair never did on the horse. Sitting suddenly on this sofa is like being attacked by a porcupine. An unwary guest, recently assaulted in this way, suggested that perhaps the sofa could be rebuilt or upholstered to eliminate this hazard.

"Oh no," protested the horrified hostess, "That would destroy its authenticity." That she might destroy a few friendships by this posture never occurred to her.

Sitting at my desk one afternoon, I decided to write my first protest letter, stressing the need for a more stringent truth-in-advertising law. If we had that, I reasoned, surely our young people would develop better judgement and more selectivity in their collecting. This, in time, would narrow the generation gap. Half way through the letter, the telephone rang. It was Marsha inviting us to their housewarming. Now that most of their furniture has been refinished and set into place, they would like all their friends to see it. Could we come too? We could.

The weather was perfect. A small band was playing on a lawn dotted with small tables of food and drink. Along with everyone else, Bill and I strolled through the large house built fifty years ago. Sunlight streamed through the small leaded windows, bathing the hand-rubbed furniture in a soft light. It splashed across the lacy ferns cascading from the umbrella stand now hung on the wall. It touched the burnished copper of the old wash boiler loaded with logs and standing at the right of the fireplace. The shiny, brass spitoon on the left gleamed in the warm light. After years of being spat upon, it was now in banking and held an assortment of pennies, nickels, and dimes. It had a right to gleam.

Slowly we walked through each room as though seeing it for the first time. My mother's old sewing machine, newly refinished, made a reasonably good bedside table. My old black muffin pans and skillets adorned a kitchen wall, to add a decorative touch above the stove. They didn't look too bad, I suppose, if you like hard-to-clean muffin pans and crusted iron skillets.

Home again, I saw my unfinished letter on the desk. What is the use of writing it, I thought. Truth in advertising has a nice ring to it, but what dealer in his right mind is going to replace his "Antique Clock For Sale" sign with one reading, "For Sale, Middle-Aged Clock with Pitted Face and Arthritic Hands"? I tore up my letter to Betty Furness.



John Henry Sain is a recent graduate of Southern Oregon State College where he studied Humanities. John is a long-time member of KSOR's Chatterbox Gang, and he still contributes his talents to KSOR and the GUIDE. John confesses a passion for comic books—his collection numbers more than 5,000 issues.

First Cause

by John Henry Sain

Peter Hamilton knelt to pray.

"Dear Lord, forgive me. I have killed a man.

"His name was Albert Wilson. He was a Chrononaut. It has been less than a year since they have learned to go back in time; back 100 years, 200 years, and 500 years. But this time they were going to send a man Albert Wilson - back 100,000 years. If they had succeeded, the Story of Genesis would have been disproven forever.

"So I sabotaged the equipment. The readings were to stop at 4,000 B.C., the Biblical date of Creation, and Wilson would be sent all the way back to the beginning of time. He would come back with a story of in-

finite emptiness and confirm the Genesis story.

"It worked. The needle stopped at 4,000 B.C. But Wilson never came back. He must have died. Dear Lord, I did not mean to kill him. Please forgive me."

Then there was music, and a growing white light. And a voice.

"Peter Hamilton, I have heard your prayers. Know first, my son, that I

forgive you.

"But know also what happened to Albert Wilson. Imagine a time without time, a place without place. Imagine an infinite vacuum. Imagine now a man - a single bit of matter and soul - thrust into the vacuum and pulled in all directions to fill it.

"My son, men have called Me by many names. Jehova and Allah, Ra and Zeus, Perhaps a wise man such as you would know another. Look

at my face, Peter, and speak My name."

Peter Hamilton looked up into the white light. A face appeared. The features slowly became clear. Peter Hamilton gasped.

"Wilson."

Art Events in August

For information about arts events in this region, contact the Arts Council of Southern Oregon at 488-ARTS, or drop by the Arts Office at 349 E. Main, Apt. 5 in Ashland from 10-5 daily.

thru 16 The Department of Theatre Arts at Southern Oregon
State College offers Dinner Theatre in Central Hall's Other Stage,
featuring Neil Simon's The Gingerbread Lady and Barefoot in
the Park. Dinner at 6:30, and show at 8 p.m. For reservations
and information call 482-6347.

thru 12. Botticelli Gallery presents "A Collection of Symbalism"photoetchings and photo silkscreen prints by Catalina Mateescu Bogdan. Corner of 2nd and "B" Street, Ashland.

The Oregon Shakespearean Festival is underway with daily and nightly performances in rotation. No performances on Monday. The outdoor Elizabethan Theatre presents Two Gentlemen of Verona, Henry IV Part 1 and Twelfth Night. The Angus Bowmer Theatre offers Wild Oats, Death of a Salesman, Tis Pity Sho's a Whore and Othello. The Black Swan presents Artichoko, The Birthday Party and The Island. For more information, call (503) 482-4331.

thru 30 The Blue Star Gallery presents "Summer Colors" an exhibit featuring watercolors by various local artists. 10 Guanajuato Way, Ashland. Tues.-Sun., 10-6 p.m. 488-2008

and 2. Seventh Annual Kindred Gathering of West Coast Dulcimer Players. 10798 Yank Gulch Road, Talent. 535-4532

Music in the Park featuring Joseph Thompson, classical guitar. 10:30 a.m., Lithia Park Bandshell, Ashland.

and 2. Third Annual Haydn Festival, Coos Bay. Music Al Fesco, Mingus Park, Saturday August 1, 12:30 p.m. Haydn Festival Orchestra, 8 p.m. Marshfield High School Auditorium, Sunday Concert in the park, 2 p.m. Mingus Park. 269-5951.

State Ballet of Oregon children's performance of "Coppellia Act II" 11 a.m. Britt Pavilion, Jacksonville, and "Schedherazade" 8 p.m. 482-2787 or 482-4789

- thru Sept 4. Charles Hill watercolor show, Higher Ground Studio, Jacksonville. Mon-Sat. 10-5, Sunday 12-4
- Monday Movie Musicals. Showboat 2 p.m. and Meet Me in St. Louis 8 p.m. Angus Bowmer Theatre, Ashland.
- thru 28. 60th Annual Exhibition of the National Watercolor Society, Rogue Gallery 40 S. Bartlett, Medford. 10-5 Mon-Sat.

Ashland City Band Concert, 7:30 p.m. Lithia Park Bandshell, Ashland. Broadcast on KSOR.

- 7 thru 22 Peter Britt Music Festival, Britt Gardens, Jacksonville. 773-6077
- Monday Movie Musicals. Gigi 2 p.m. and The King and I, 8 p.m., Angus Bowmer Theatre, Ashland.
- Ashland City Band Concert 7:30 p.m. Lithia Park Bandshell, Ashland. Broadcast by KSOR.
- and 16. Medford Arts Festival, Library Park, Medford. 10-7 Saturday, 11-5 Sunday 772-9986.
- Monday Movie Musicals. Lili 2 p.m., and Singin' in the Rain 8 p.m. Angus Bowmer Theatre, Ashland.
- The Oregon Shakespearen Festival Presents The Washington Brass Ensemble of Seattle, 8 p.m. Elizabethan. 482-4331

Monday Movie Musicals. Seven Brides for Seven Brothers 2 p.m. Angus Bowmer Theatre, Ashland.

- 26 27 and 28. Third Annual Britt Jazz Festival, Britt Pavilion, Jacksonville. 773-6077.
- Monday Movie Musicals. Meet Me in St. Louis 2 p.m., and Showboat 8 p.m. Angus Bowmer Theatre, Ashland.



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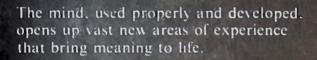
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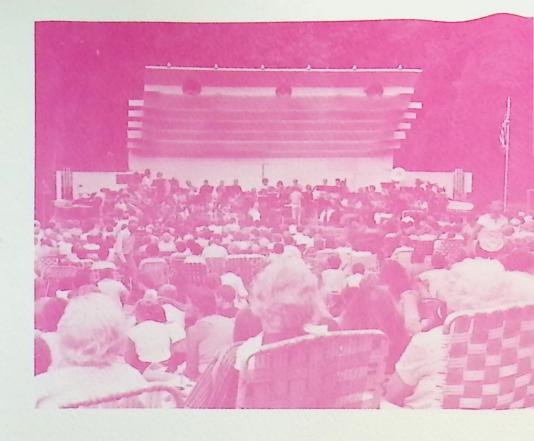
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SOUTHERN OREGON STATE COLLEGE



Live from Lithia Park

KSOR broadcasts special events from Lithia Park in Ashland. On the Fourth of July KSOR featured the Old Time Fiddlers, and every Thursday at 7:30 p.m., KSOR broadcasts the Ashland City Band Concerts with host Dennis Sherwood (lower left).







SOUTHERN OREGON STATE COLLEGE, ASHLAND, OREGON 97520

KSOR GUIDE to the arts August 1981

Music Festival Peter Britt

in a One-Room Cabin The Art of Living

"A Nervous Splendor" KSOR Review-

Radio Writing Contest

Arts Calendar

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